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## Objecthood espoused

GREGORY BARTCOCK (Editor): *Minimal Art*. 448pp. Studio Vista. £3 10s.

About two years ago, the American artist Les Levine devised a film in which fifteen New York critics were able to talk for a few minutes each. They were offered a variety of subjects, but mostly decided to 'talk about criticism'. It would be no surprise to say that the contributors to this anthology on minimal art are for the most part 'talking about criticism'. Minimal art means minimal illustrations, and the great virtue of the collection is to present a map of contemporary critical opinion in America.

As Harold Rosenberg stresses, the phenomenon of minimal art has tended to encourage this cleavage between criticism and its object. 'The less there is to see, the more there is to say.' He himself, as the pioneer critic of abstract expressionism, is purposefully guarded. Though he grants Robert Morris to be the 'most subtle of the Minimalist dialecticians', one suspects he might include that artist's statements within the 'literature of sententious comedy' that he sees as the move-

ment's inevitable accompaniment. The following passage would presumably fit the bill:

Q. Why didn't you make it larger so that it would loom over the observer?  
A. I was not making a monument.  
Q. Then why didn't you make it smaller, so that the observer could see over the top?  
A. I was not making an object.

Clement Greenberg, the major critical opponent of Rosenberg, is rather more hostile to the principle of minimal art, which he sees as 'too much a feat of ideation' and 'something deduced instead of felt and discovered'. In effect Mr. Greenberg's modernism is the artistic orthodoxy against which most of the adherents of the new movement feel compelled to score their points. Toby Mussman accuses him of insisting on a distinction between painting and sculpture which is 'arbitrary and ultimately worthless'. Merleau-Ponty is invoked to demonstrate the pathetic inadequacy of Greenberg's belief that there are 'objective standards' in the world.

Here, no doubt, is the clue to the minimalist's peculiarly divided attitude to artistic tradition. However much he may owe to the constructive

## Academic leanings

OTTO CONZELMANN: *Otto Dix—Handzeichnungen*. 240pp. Hanover: Fackelträger Verlag. DM39.

On October 3, 1968, we reviewed a useful Fischer paperback selection of Otto Dix drawings, together with a book on Dix by Fritz Loeffler. Now Herr Conzelmann, who is one of the principal authorities on this artist, has published a much more solid, more permanent and altogether better produced book on largely similar lines. The main weight of his selection—or at least the main impact for those at all familiar with Dix's work—lies as before with the Expressionist chalk drawings of the First World War. According to Herr Conzelmann there were at least six hundred of these, and the artist kept them shut away for forty years, or more. M. Jean Cassou in 1961 being one of the first people to see them. As the author points out, they make an interesting contrast to the better-known war etchings and paintings, done by Dix in the 1920s, being relatively free of the element of shock and horror for which he became known, and suggesting that the dynamism of the Futurists was a stronger influence at the time than any anti-war sentiment.

The other mild surprise here is the high academic skill of the postwar work. The savagely twisted literalism of the 1920s—including a number of the hair-raisingly awful-looking Dresden whores who appear to have been the artist's neighbours, the red chalk drawings that started about 1927, the silverpoints and Düreresque landscapes that followed in the 1930s: all give an impression of mastery such as one fails to get from the corresponding paintings. There is nothing new in the evolution itself, and it still remains very puzzling: like it or not, Dix after his appointment to the Dresden Academy in 1927 went a long way to anti-after his dismissal from his official positions and condemnation as a 'degenerate artist' he continued to follow the same backward path. But at least it was something more than mastery qualities which he cultivated. 'Dix, it seems', comments the introduction, 'always becomes minutely detailed when there is something he wants to repress': a psychological insight which applies also to workers in other fields.

Though Dix is best known for his leading contribution to the *Neue Sachlichkeit* of the Weimar Republic, Herr Conzelmann considers that he was one of the last of the Expressionists, and after 1946 it was to this aspect of his work that he returned. Partly, no doubt, because he maintained his links with Dresden even while living near the Swiss frontier, he has been one of the rare artists to enjoy a considerable reputation

(with all the corresponding honours prizes, membership of academies, large retrospectives, a street named after him in Gera) in both halves of Germany. In effect, he stands for the highest common factor of modern German art, but whether this reflects the universality of his work within the present ambiguous German context or an instinctive power of compromise and anticipation is still far from clear. For this and other reasons he remains, at seventy-seven, very well worth study, and there is a considerable strength even in his middle-of-the-road drawings of the post-war years. Herr Conzelmann's sixty-four-page introduction, though it contains much of interest, is made longer than necessary by a certain tendency to duplicate what the drawings already say.

## Gothic

PAUL FLORA: *Veduten und Figuren*. 37 drawings. Zurich: Diogenes. 39 Sw.fr.

*Veduten und Figuren* is a largeish album of Flora's elaborate set-piece drawings, as opposed to the brilliant small sketches with which he regularly enlivens the pages of *Die Zeit*. The sharp draughtsmanship and cutting line are still there, but the mass of detail and the finely graduated hatching result in something a good deal more Gothic, sinister and atmospheric. Like Steinberg, he is fascinated by architecture, uniforms and useless ceremonial: his people merge in the animal or ornithological, his couriers and scarabows, become almost interchangeable, they both look so stuffed. Certainly he is one of the outstanding draughtsmen of our day; there is for instance an exquisite balloon here, flying geometrically above a patchwork countryside of small hills and fields, while he has perfectly caught the melancholy of a certain type of French domestic architecture: tall dark villas with the odd Dracula or Caligari sketched in to add human interest.

None the less it is difficult not to hanker after that mastery of essentials which distinguishes his simpler and more occasional drawings, for such a gift is even rarer. This is where he differs from Steinberg, for everything that Steinberg adds to one of his more complex conceptions takes the thread of thought a stage farther, often in quite unexpected directions or even dimensions, yet without weighing the picture down. Flora's drawings do not seem to grow in quite this way: the basic idea is there, fully formed, and whatever he then adds is ultimately a very refined form of Christmas-tree decoration. But then how many artists are in a class to be compared with Steinberg at all?

## Curious connexions

WILLIAMSON: *The Gale of Wind*. 368pp. Macdonald.

Mr. Williamson has been a friend of Sir Oswald Mosley since the days of Adolf Hitler. At a mock philosophical level, he dismisses his politics as 'reactionary' views of the world. At a mock philosophical level, he dismisses his politics as 'reactionary' views of the world. At a mock philosophical level, he dismisses his politics as 'reactionary' views of the world.

A sufficient comment on this is provided by Lawrence Alloway's painting 'The Gale of Wind'. Mr. Alloway suggests that the abstract expressionist artists have defined their work in terms of their successors, among whom the minimalist artists would occupy a place, there is a basic return to absolute formal values. 'The systematic and the patient' be regarded as no less idiosyncratic and human than the gestural and cathartic.

Of course it is one matter to tell the forces of attraction and repulsion through which minimalism can be related to artistic tradition, and another to assess its value or to

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includes by reporting with

the greeting of a German 'Gut morning! Gentlemen, now we think we have found a new way to unite Europe, and we have built it. Finally, we are beginning to build a Europe. What a tragedy it is, that the great task of our generation is to build a Europe. It is not yet complete. The generation of younger men who have not through the night should be grateful for an order which is still better, even more one; there should be brotherhood, a merging of destinies. The former enemy, such feelings of bitterness to become an admirer of the same applies to his character. Philip Maddison is, surely, a mask

for the author. Famous for his animal stories, about an otter and a fish, he lives in the country but pays little attention to ordinary country people, only to the officer class, with their smart cars, blazers and clubs, their trips to London. He claims to be a nature-lover, but backs his claim not with observation but with metaphysical quotations from Richard Jefferies. It is 1946 and he is obsessed with the supposed injustice of bringing the Nazi leaders to trial. He feels that he himself has been persecuted during the war years, like his leader Mosley there given the name 'Sir Hereward Birkin' and frequently quoted. Maddison's friends share his opinions, the action of the novel centres on an attempt to rescue Rudolf Hess from Spandau, in a glider.

An important chapter is called 'Bridershaft'. Field-Marshal von Rundstedt and his aides are interned in Suffolk. Rundstedt's doctor becomes friendly with some of Maddison's friends and he tells them that Hitler ordered Rundstedt to halt the German tanks before Dunkirk, because of his friendly feeling for the British, 'a cousin nation'.

The father and that of the British Empire went down with the Germans, although they would win the war in Europe, would go down under Red

shirts. Maddison's friends are impressed by this, and one of them tells the doctor that her own husband had 'the highest opinion of German soldiers. He was in the tunic in no-man's land on Christmas Day, 1914, and it left a great mark on his life ever afterwards'.

Another friend is Buster Cloudesley, a World War II man whose father was shot down by a German in 1918, and 'treated with civility'. By a remarkable coincidence, Buster himself fell into the hands of the same gallant foe. Going told Buster of the Führer's 'high admiration for dutiful British soldiers' and of his willingness to 'put the Wehrmacht at the disposal of the English, should the British Empire ever be attacked'. The e courtesies later inspire in Buster a desire to rescue Hess, who had been Göring's adjutant when Buster's father was shot down.

Buster feels that this action 'would be a gesture equal in magnanimity with that of the young Winston Churchill towards the Boer generals'. Thus the author moves the theme of *Bridershaft*, a blood-brotherhood between

as well be happening to, say, a student on a long cycling holiday. This is the more the case since Mr. Irwin almost entirely refrains from describing Upton's state of mind, except in so far as he has to cope with immediate problems that arise as he travels along. Perhaps Mr. Irwin is deliberately suggesting here of Upton's mind without his job to sustain him, and at the same time the slow therapeutic effect of this directionless phase of Upton's life. But it is too slow and directionless as narrative to be very rewarding to a reader.

There is a spell during which Upton paves some time, in Northampton, with the widow of an old friend of his; but during this period, too, little emerges about what he is thinking and feeling. He sits silently over the food, works feverishly in her shop for a few days, gets very upset when he learns that a passing lorry-driver from the factory has told her something about him, and finally goes off on his bicycle again. At last he starts looking for the company lorry that he knows is upon these northern roads fairly frequently, and when in due course he meets it he goes back to London on it. His friends fix him up a job again at the factory's out-of-town works. Whether this is a happy return to life or the final defeat, we never know. But we feel we ought to have at least an inkling, after all the weary travels we have

as far in the narrative, often jabbering away to himself, insisting on the cartoons being stacked not merely tidily but with positive elegance, yet not troubling the men during slack periods, and sometimes quite willing to clock off himself for a man who wants to go home early. He suddenly swings into the centre of the story just before page 100, and after that the other men, whose lives have been filling out so well for us, are forgotten.

Upton, we learn, has become far more dependent on the routine of his job than any one has realized—to the extent even of sleeping in his office at night. Now, only one notion of what to do presents itself to him: to get on his bicycle and go cycling northwards. He has £100 savings in the Post Office, so he has nothing to worry about financially. He sets off for the Great North Road, and the account of his wanderings fills most of the rest of the book.

The trouble with this is that most of the events that befall him have no real dramatic relevance to the psychological condition he is in. His crutch gets tender, people are suspicious of him when he is dirty and unshaven, he gets into the way of cleaning up in public lavatories, he gets caught in the rain, he falls off his bike, he gets used to staying in hotels, he starts creeping to see football matches on Saturdays. But his crisis is shelved and most of the time

nothing dramatic happens at all. The crisis comes when the factory is moving out of London, and the warehouse closing down. The men are in different ways, but they all accommodate themselves to the change. The one who is Upton, the warehouse fore-

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## Heroes and villains

MAURICE LATY: *Tyranny*. 328pp. Macmillan. £2 10s.

"We have undertaken to discourse here on a little on Great Men, their manner of appearance in our world's business, how they have shaped themselves in the world's history; what ideas have formed them, what work they did;—on their reception and performance." That was Carlyle, who worshipped Heroes. Mr. Laty also discourses on heroes in history, though he sees them more rightly as tyrants, offering the reader a sombrely rich "study in the abuse of power."

Head of the B.B.C.'s East European Service, Mr. Laty describes himself as a commentator over nearly a quarter of a century on the affairs of the two greatest tyrants of our time, Hitler and Stalin. A useful qualification for the task. He traces the story of despotic rulers from the early Greeks to the present. The number of candidates for inclusion is elating in itself. His concern is threefold: their personality, what makes them tick; their techniques, how they acquire and lose power; and their behaviour, how they act in between. As Carlyle realized, the subject is large, almost illimitable.

Mr. Laty quotes Acton's saying that the student of history is the politician with his face turned backwards. The dictum applies well to what he has done, and it is reasonable to study history backwards in this way: the politician-historian has a purpose; he looks to history for lessons relevant to his time. But Acton would be regarded with suspicion by many professional historians who

tend to study history for its own sake and who would question Mr. Laty's selectivity as a personality here, an event there, an ideology somewhere else, all necessarily taken out of the complexity of their environment. But history without a contemporary purpose, without value-judgments to inform it, is something of a luxury in any case. A variant of Acton's dictum might be suggested, one that historians would deny even more vehemently: that the historian should be a political scientist. He should have a conceptual framework which he applies to the past, using a fair sample of the past as the general theory or at least a set of hypotheses about political behaviour and political change. Failing this, there is always the danger that men and events will be selected simply to illustrate what the author actually wants to prove.

Mr. Laty tends to fall into this trap. His study is full of fascinating examples from the lives of tyrants, but to an extent they are anecdotes. They are interesting in themselves but, because he has not defined his sample, one cannot have much confidence that the selection is typical. On the other hand, Mr. Laty does make the point that for the political commentator politics is people in action, that it is men who make history, not the laws of society. He comes down on one side of the debate about the role of the hero in history without any real discussion of the other, eliminating the need for theory by a stroke of the pen. The political scientist is therefore as likely to criticize his study as the historian.

This does not destroy the value of his work for the serious student. Political science today likes to concern itself with what is quantifiable. It studies voters, local councillors, even members of parliament. It tends to avoid tyrants, even democratic presidents and prime ministers, who are unlikely to answer questionnaires and who do not exist in sufficient number at any one time and place to form a representative, quantifiable sample. They could of course be studied by other techniques, psychological biographies for example, but there the liberal laws are a great deterrent. Some feel that political science, though it may be becoming more "scientific", is thereby avoiding the really important questions that face us. It is the leaders, after all, not the rank-and-file voters or the middle-level politicians, who have the power of life and death over us. What we really want to know is what makes them tick, how they are likely to act.

Britain is not a tyranny, so Mr. Laty may seem irrelevant for that purpose, but every political leader has something of the tyrant in his make-up: he is most unlikely to have reached the top without a little of the tyrant's urge to power and, of course, there is always Acton's more famous dictum about the corruption of power. Much of the world more over, most of the world in fact, is today governed by tyrannies or something not far removed. Mr. Laty provides a vast amount of useful raw material for a fighter organized study of such men.

He reminds us that the exercise of power is the great subject of history and the taming of power the great object of politics. As the reader progresses through the endless tale of human wickedness, he is bound to wait with growing impatience for the remedies against tyranny promised in the last chapter. The pages devoted to this subject are disappointingly few and their contents even more disappointing. Mr. Laty has in fact no solution beyond a general appeal to reason. He advises intellectuals to avoid the temptations of political utopianism which makes the best the enemy of the good, to avoid the all-or-nothing perfectionism which leads to the slippery slope followed by Kessler's Commissar. He offers Aristotle's maxim: "Do not seek a greater certainty than the subject-matter permits."—the certain man is likely to be intolerant and the intolerant man in power is bound to become a tyrant. He also tells us not to worship history like the Hegelians,

men have emerged. . . . The method of *On Aggression* is essentially anti-rational.

M. F. ASHLEY MONTAGU: *Man and Aggression*. 178pp. Oxford University Press. £2 2s. 6d. (Paperback, 17s.).

Konrad Lorenz's book *On Aggression* and Robert Ardrey's *Territorial Imperative* were widely regarded by the general public as illuminating and authoritative contributions to an increasingly urgent topic. Their popular success rested on Ardrey's journalistic skill and Lorenz's charm and distinction as one of the founders of ethology; but it had little scientific foundation, and experts in the relevant fields of knowledge said so. Their strictures were damning, whether directed at the evidence or at the use made of it. Professor Ashley Montagu observed that nevertheless the public, misled by plausible explanations, still lapped the books up. He therefore gathered a number of the critical reviews (which had mostly appeared in technical journals) and published this little collection in the hope that

the present volume will serve to put the record straight, to correct what threatens to become an epidemic error concerning the causes of man's aggression, and to redirect attention to a consideration of the real causes of such behaviour. It succeeds in the first two of those aims.

The "epidemic error" to which he refers is the assumption that we are actuated by an aggressive instinct. The superficial attractions of such a simple, all-embracing explanation are obvious, but they turn into mangled remains after Dr. Ashley Montagu's demolition squad of ethologists and anthropologists has given them some expert attention. The reader, convinced that the adverse verdict is justified, switches his interest from aggression as manifest violence to aggression as sublimated into critical scrutiny, and looks to see how far the confident but ill-founded pretensions of the two books have provoked the critics into dropping their inhibitions and dispensing sharp justice.

Lorenz, though treated with much more respect than Ardrey, suffers greatly at the hands of his fellow-experts in animal behaviour: dog experts dog, S. A. Barnett, for example, has

read the book through more than once. On each reading more self-contradictions, confusions and questionable statements have emerged. . . . The method of *On Aggression* is essentially anti-rational.

J. P. Scott finds Lorenz's ideas of instinct pre-Mendelian, ignoring most of the scientific discoveries of the past fifty years. T. C. Schneirla calls his hypothesis naïve, and much of his evidence partial and unreliable. Solly Zuckerman is struck by his misleading speculations based on dubious, or false, secondhand evidence. Ardrey receives some very unceremonious treatment. Edmund Leach dismisses his book as "noisy and foolish", replete with fantasies and "profound confusions", offering "a nursery-floor view of human affairs". Ralph Holloway is even more provoked:

In dramatic and scattered fashion the author parades forth a plethora of behavioural instincts (some his own invention) . . . and does little more than assert that anyone in disagreement with his view of man and his instincts is ignorant, a clinger to religion, a throw-back to an older generation of non-informed biologists.

As an irritant to serious anthropologists and psychologists Ardrey is in the cantharides class.

## Superegotism

MICHEL LEIRIS: *Cinq études d'ethnologie*. 151pp. Paris: Denoël/Gonthier. 6.50fr.

Early in the 1930s, Michel Leiris, having defaulted from surrealism and, seemingly, from the various couches, not all of them psychoanalytical, where he had sought therapy for his self-doubts, escaped into the discipline of ethnography. He spent almost two years in West Africa and Ethiopia with Marcel Griaule's expedition and later wrote *L'Afrique fatale*, the long and intense record of his failure to do so. His obsessive self-concern with the objectivity of his scientific fact-hunt (the book was re-issued last year by Gallimard). In Leiris's later ethnographical writings his dilidance has been elevated to a supreme scientific virtue, the cultural relativism which he practices with a completeness and rigour seldom matched by others. The five pieces gathered in *Cinq études d'ethnologie* were written between 1951 and 1968 and are marked by an impeccable modesty, as well as by a radical distaste for the actual as opposed to the professed values of the capitalist West.

The longest essay, "Race et civilisation", is a straightforward refusal of racialism as an extra-biological concept, its arguments solidly founded on that crucial distinction between nature and culture which has itself spread far outside anthropology in France since the elevation to the priesthood of Claude Lévi-Strauss. Leiris traces all the cum-

exemplary clarity to their roots in culture. The other substantial essays are on "L'ethnographie devant le colonialisme", a highway code for ethnographers, who are told to be independent of governments, with their findings, enemies of ethno-centrism, and realistic. Leiris' own creative relativism here leads him to introduce notions of sexual symmetry, as when he looks forward to a bilateral ethnology, African universities sending field-workers to France.

The other three pieces are shorter but worth including: a review of *Primitives tropiques* which is a masterpiece of definition of Lévi-Strauss's method, a brief tribute to Alfred Métraux, Leiris's notes for a speech made at the Cultural Congress in Havana 1968, generous and practical economic recommendations to poor nations, apocryphal in its part for their writers. True to anti-loyalties, Leiris says that one must be free to put down what comes into their heads, and that regime's job is to "facilitate egotism". His arguable guarantee that the subconscious guarantees invention free from the pressures of existing stereotypes goes with a vision of a society of total freedom: state and the superego can with away is one in fact. But this symmetry run wild: Leiris's phantasmagoria surrenders to his subconscious in his autobiography, *Le regard*, is rather less attractive. *Le regard* is rather less attractive. *Le regard* is rather less attractive.

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## Second Empire hostess

JOANNA RICHARDSON: *Princess Mathilde*. 350pp. Weidenfeld and Nicolson. £3 3s.

With a reasonably full French biography of Princess Mathilde already available in English translation, there would seem to be small justification for a new life of this peripheral member of the Bonaparte family, except perhaps as part of the Napoleonic bicentenary celebrations. Joanna Richardson justifies her new study of the Princess on two grounds, the availability of hitherto unpublished or undervalued material on her life, and Mathilde's alleged importance as the woman who "brought the tradition of the salon to its highest point, its greatest brilliance."

The first ground is sufficient justification in itself, for Miss Richardson has used to excellent effect a mass of unknown letters and diaries, notably the papers bequeathed by Princess Mathilde to her nephew, Joseph Primoli, and others left by her last lover, Claudius Popelin. These new documents, combined with the usual source-material on the Second Empire and Third Republic, modify the somewhat formal image of Princess Mathilde which was all we had before. We now see her as a rather silly, easily-impressionable woman who spent the greater part of her life regretting her catastrophic marriage and her not less unfortunate liaisons. She also regretted not having married her cousin Louis-Napoleon, and Miss Richardson seems to share her belief that France would have fared better if she had; but from what we know of her character it seems doubtful whether Mathilde's influence on Napoleon III would have been any less deleterious than Eugénie's.

Illustrated by her husband and devoted by her lovers, Mathilde lived moments of great unhappiness. Queen herself, what he thought he said. Mr. Cullen has derived much of his information from the Queen's shrewd and devoted adviser, Henry Ponsonby, from him we get a fair picture of Brown that is to be found anywhere else; he admired him, was amused by him and used to refer to him as "the child of nature". But most of the tales about Brown derived from the reactionaries and the aristocracy, who were understandably vexed to find themselves ousted from the Queen's circle by "the child of nature".

## Plain Mr. Brown

TOM CULLEN: *The Empress Brown*. 254pp. Bodley Head. 35s.

The improbable in history will always have its disciples: there will always be people to believe that the Emperor Francis Joseph was the son of F. A. G. that Naundorf was really Louis XVII, that Lord Northcliffe and Mr. Cecil King were descended from the "brave old Duke of York", that Horatio Bottomley was Bradlaugh's son, and that Queen Victoria gave birth to a child by John Brown in the Pension Wallace at Lucerne in 1868. Such fancies—fit topics for the "contemporary" theatre—throw no kind of aspersions on the people concerned: they merely advertise the silliness of mortal man. The housemaid, with her brooms and dustpans, may have irretrievably vanished but her credulity marches on in the minds of us all.

Mr. Tom Cullen has written a very much better book than either its title or its subject might imply. He is open to criticism on three points, which concern his somewhat reckless use of authorities. In 1858 the Queen wrote about her love for the hills of Scotland. Mr. Cullen substitutes Brown for the hills. While no doubt each had a touch of granite in their composition, there are other and more substantial differences. Secondly, Mr. Cullen shows that he is unfamiliar with the Queen's difficult handwriting: he publishes a facsimile of a short extract from the Queen's diary but, as he will see, misreads it in two particulars when he quotes it in his text. He tells us that he has seen a letter in which the Queen refers to Brown as "darling one". Any such document should have been quoted in full.

The virtues of the book lie in cutting away much of the rubbish about Brown which was in danger of being generally accepted. Moreover there are two points in this friendship which are consistently overlooked. As a widow the Queen became extremely hostile to aristocratic life, which she thought false and tiresome. She enjoyed the society of Brown because he was the opposite of this and because he was completely un-

now revealed to us in her private papers. Added to the distress she felt over the fading of her beauty was the sadness caused by her childlessness, and the Ginepro brothers record a significant incident in which she exploded indignantly at the sight of a woman breast-feeding her child. "Maternity", they wrote in their *Journal*, "always makes the Princess angry. She was born to be a devoted mother, and she's reduced to mothering her dogs." Her dogs or her protégés, and here we come to the question of Mathilde's achievements as *Notre Dame des Arts*, the hostess of the salon of the rue de Courcelles, and later of the rue de Berry.

Any one less fitted to be a literary and artistic hostess it is difficult to imagine, and it is incredible that anyone should even compare her, let alone favourably, with such hostesses as Mme. du Delfand or Mme. de Lespinasse (admittedly Miss Richardson refers to their salons only anonymously as those eighteenth-century drawing-rooms "where art and intellect held sway"). Mathilde was a woman of no taste, whose artistic judgments were based on considerations of friendship and politics. Thus she refused to recognize Delacroix because her lover Nieuwerkerke disapproved of his work, and Miss Richardson admits that "none of the Impressionists [Impressionists?] found their way to the rue de Courcelles."

As for the writers of the Second Empire, she ignored those who were not members of her circle, and was appalled or repelled by the work of her most brilliant protégés, Flaubert, the Goncourts, and Gautier. Her lack of independent judgment is most clearly demonstrated by her treatment of Sainte-Beuve, one of her brightest stars and most devoted friends, whom she spurned when he began to write for a periodical hostile to the Second Empire, and to whom

she granted a grudging pardon only when he was on his deathbed. As Joseph Primoli wrote of her, with the warmest sympathy but devastating perception:

there are two phases in her judgments—in the first she only admires the talents of people she loves; in the second she tries because she can't appreciate the talents of her friends.

Like the princess herself, one suspects, Miss Richardson tends to judge Mathilde's salon by quantitative and non-aesthetic standards. Thus in her introduction she tells us that it was at Mathilde's various homes that

decorations were demanded, sinces bestowed, pensions and Chairs and Academic uniforms ensured. It was there that plays were first performed, sonnets were composed, novels read aloud, and music played.

And again, at the end of her book, she quotes approvingly Henry Houssaye's comment that, at the rue de Courcelles,

they made Senators at thirty thousand francs, professors at the Collège de France, librarians, laureates at exhibitions, knights and commanders of the Légion d'honneur, members of the Académie-Française and the Académie des Beaux-Arts.

Judged purely by Henry Houssaye's yardstick, Mathilde was indeed an admirable and energetic hostess. This biography suffers not only from excessive praise of its untalented subjects but also from stilted translations—"My God" ("Mon Dieu"), "we remained on terms" &c.—and a tendency to gush ("There are cities which hold the heart and symbolize the past and seem to command the future, cities which exercise a life-long, essential spell"). But as a fully documented study of an interesting historic figure and her milieu it has both interest and value.



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## The Dainton Report

Few reports have been so anxiously awaited as that of Dr. F. S. Dainton and his Committee on National Libraries. Set up amid the acrimony which resulted from the Government's maladroit handling of the plans for the extension of the British Museum, its deliberations, undertaken during the cooling-off period of a year, have produced a really valuable survey of the complex problems of the unification of a number of libraries which were created for different purposes and which have developed along very different lines. No one will quarrel with the Committee's general conclusion that the result is in some ways wasteful of time, space and money, and that some permanent body should be responsible for the overall coordination of the national library system. The Dainton Committee proposes a National Libraries Authority of up to eight members (up to three of them part-time) which will take over from the present authorities responsibility for the British Museum Library, the National Lending Library for Science and Technology, the National Library of Science and Invention, the National Central Library and the British National Bibliography. One other library within the Committee's terms of reference, that of the Science Museum, is proposed to merge with the collection of Imperial College. On the new Authority, the seat of overall financial control, would rest the task of imposing on the com-

mittee libraries a unified purchasing programme and a system of inter-library lending, and of introducing the latest cataloguing techniques, effective and complete union catalogues, vastly extended photocopying services, and all the other improvements which should theoretically follow central direction. The calibre of the personnel of the new Authority is obviously all-important, and the Secretary of State for Education and Science is not to be envied as the selector of an untried team which will inspire sufficient confidence for the Trustees of an institution founded in 1753 to hand over without qualms the incomparable collections at present in their care.

For the Committee recommends that the British Museum's Library Departments, with Prints and Drawings added, shall be detached administratively from the other collections and form the nucleus of a National Reference Library. Few reasonable men would go to the stake for the principle of keeping all the constituents of the present British Museum intact under one Director and the same roof, although the integration of a large part of our national collections has in the past been the envy of nations whose national museums and libraries have developed independently. But the proximity of the Museum to the Reference Library is of great importance, and the Dainton Committee unequivocally makes the Bloomsbury site their first choice; and the greater weight must be attached to their recommendation since they have twice received Ministerial warning to make no such proposal. The plans of the Trustees of the British Museum may have been dismissed a year ago as partisan, but the Government will be foolishly indeed if it overrides, without advancing the most cogent reasons, the clear recommendations of its own independent committee.

The Report, which with its appendices runs to 320 pages, has already been summarized in the press, and here only a few of its recommendations can be the subject of comment. A blueprint is drawn up for a much more ambitious scheme of inter-library lending, in which the British

Museum Library will participate on a strictly controlled and limited basis; and, from the class of material which may be lent, books received under the Copyright Act are specifically excluded. The main sources of additional loans are seen as the Bodleian Library and Cambridge University Library, to which the copyright consideration would also seem to apply. Both these libraries participate to some degree in loans already, but the Government is exhorted to provide funds greatly to increase the scope of these activities. More must doubtless be done, but both these great collections are of course international research libraries in their own right, serving needs far beyond the confines of their own academic readers; and a proposal to make them the prime sources of a national lending system raises obvious difficulties.

No such doubts can be voiced to the proposal that top priority be given to providing money to expand and improve the union catalogues already available, without which any system of inter-library loans must founder, and disturbing defects are noted in the National Central Library's catalogues, not least that there are arrears of more than a million items for inclusion. The melancholy fact is recalled that, when the National Central Library was set up in 1927, the Kenyon Committee urged in vain that this new development should be integrated with the British Museum, where its expansion might have been at a very different tempo. With inadequate staff and resources it has struggled gallantly, but the scale of its operations as yet makes the cost per loan very high indeed; and it is a measure of previous infirmity of purpose that, after the Library's move into a new building in Store Street as recently as 1966, it is now proposed (and reasonably, on the figures shown) that its stock of about 450,000 volumes should join that of the National Lending Library for Science and Technology at Boston Spa.

One trend in the report is perhaps implicit rather than spelt out, but, if it has been correctly interpreted, is a matter for some disquiet. In the future, the argument seems to run, for economic reasons more and more

of our library resources will have to be devoted to science and technology, with a consequent reduction of funds for research in the humanities. At present a survey suggests that the library is pursuing historical research, and in August half of all academic jobs at the "female Hopkin", Bryn Mawr College, and also to teach at Johns Hopkins University itself. He gets his Ph.D. in the same bending of the rules of the book, because of the immense size of his first, and some think best, book, *Congressional Government*. It was this that gave the young Wilson professor his first fame, and as a very remarkable performance for so young a man; the book has been a classic ever since, reprinted many times. Consequently, the chief interests of these by any reorganization of the library projects. For one thing, the ambitions to be a literary essayist have even had (although fortunately never tried to print any of his compositions as a poet. But he soon came to realize that was not one of his gifts, and even tried to state one of his functions of the British Museum. The lamentable showing of the government speakers in the last few years had been inadequately brief, and the public confidence, both at home and abroad, was rudely shaken by the open rift between the Trustees and the Government and with which the latter justified the abandonment of the plan carefully formulated by the former over several decades. Rarely have nations been now past history. In the afternoon, this supremely important issue will be debated after the Commons; and the learned world will be the right to expect that this will be a non-political subject but will be discussed in the spirit of a free and open debate.

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ARTHUR S. LINK (Editor): *The Papers of Woodrow Wilson*. Volume 4: 758pp. Volume 5: 792pp. Princeton University Press. London: Oxford University Press. £7 2s. 6d. each.

far less a centre of power than the Speakership. It is curious that Wilson did not reflect on the fact that, if this were true, it is hard to explain why Speakers were anxious to be Presidents. James G. Blaine wanted to be President very badly. So did the most autocratic and powerful of all Speakers, "Czar" Reed. So the office of President must have had attractions, even for very powerful Congressional politicians, which Wilson failed to notice.

But, of course, it could be argued that Wilson did not foresee the impact on the Presidency of Cleveland and, far more important, of Theodore Roosevelt and, still more important, of himself. Thus, he notes and regrets the abandonment by Jefferson of the custom of Washington and John Adams of addressing Congress in person: he did not foresee that he was to restore the custom with very great effect. Nevertheless, *Congressional Government* is still a book of very great merit.

For people interested in the psychology of Wilson, a great deal of attention should be given to the letters to fiancée and wife. They are passionate love letters, showing a side of Wilson usually only represented by scandalous gossip: after the death of his first wife. These letters are moving and touching, but they are not, as works of literary art or even as works of self-expression, very remarkable. Wilson was no John Keats or Robert Browning or Elizabeth Barrett. But the letters of Ellen Axson bring out her very great charm and devotion to which all records, justify, whether in a small college community like Wesleyan University or in the White House. (It may be noted that Wilson and his wife used the Irish form "Ellen", which may be simply a simple diminutive or may reflect an assertion of his Irish ancestry which Wilson, from time to time, displayed.)

If he had the happiness of a very happy marriage, he had also the great blow of the death of his mother and of the various disaffections which life was causing his much admired father. He also had to deal with his financially very unsatisfactory kinsman, James W. Bones, who seems to

have been a melancholy specimen of the type of Colonel Sellers. And, of course, he suffered, as he did all his life, from what was probably neurotic indigestion and severe psychological tensions which account for some of the great tactical mistakes he made both as President of Princeton and as President of the United States.

There are many extremely interesting sidelights on American academic life in this period, including interesting financial information which, if we allow for inflation, shows that young professors were not, comparatively speaking, much worse paid than they are today. Wilson did not found mentally like teaching young women at Bryn Mawr. Although he denied any anti-feminism, it may be guessed that he thought very few women were tough enough for the kind of teaching he wanted to give, and he did not find a really suitable academic home till he went to Wesleyan, which he hoped to make, and did make, a jumping-off board for getting back to Princeton.

We have a great many of Wilson's lecture notes and outlines of other literary projects, some of which are intrinsically interesting and others interesting only because their author later played so great a role in world history. Some of his jottings suggest views about the necessity of really effective federal government and really effective state and city governments which prefigure the recent lectures of Mr. McGeorge Bundy. Of possibly greater interest are the numerous notes on the Presidency, apart from his discussion of it in *Congressional Government*, and it is perhaps worth noting that the future Democratic President of the United States, and the most successful Democratic leader since Andrew Jackson, should have had so hostile a view of his great predecessor. Basically, Wilson was a Hamiltonian and a Whig. It was only the "War between the States" that forced him into a formally Democratic stance, and we should remember that the Wilson family were not, in fact, genuine Southerners by ancestry.

Wilson's acuteness comes out in other ways. He is not taken in for a moment by the ill-informed and smug contempt for *droit administratif* expressed by that much overrated pundit, A. V. Dicey. He goes on toasting in a fine Presbyterian way and he finds a great many of his diets of worship indigestible. He began the various attempts at a general "organon" of politics which became that not very satisfactory book, *The State*, the great treatise he planned was never written. Altogether, Wilson appears here as a figure of very great interest and on the whole of great personal attractiveness. One quite small weakness is shown by some of the historical examples: thus, he sees Wellington as a champion of democracy, a role that would have surprised the Duke. He and his wife have a poor opinion of that excellent novel, *The Rise of Silas Lapham*. We learn a great deal of the artistic tastes of husband and wife. Ellen Axson had been a serious art student, and we learn the limitations of American museums and art galleries at that time. It was to be many years before the most distinguished citizen of Baltimore presented the Platt Library with a Cézanne.

As is almost always the case in these great American publications, the editing is nearly perfect, but it is not quite perfect. Surely the note on Philip Gilbert Hamerton should occur sooner than it does? Surely John Bassett Moore deserves a note? And more certainly, so does Justin McCarthy: this now forgotten man was an important figure at the time Wilson met him and took part in the discussion following a lecture on the House of Commons. McCarthy was, at the time, a very well-known high-brow journalist, a good if not very scholarly historian, and was to be Parrell's successor as head of the Irish Nationalist Party, although the Chief described him as being "a very nice old gentleman for an afternoon tea-party". There is one startling feature of the Wilson papers. Wilson was offered the job of Washington correspondent for an important newspaper. Had he accepted it, he might have been the Scotty Roston of his age, but he would never have been President of the United States. Whether his was a good or a bad decision depends on one's opinion of Wilson as President of the United States.



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Oxford University Press







# The boy from Clydach Vale

RYNS DAVIES: *Print of a Hare's Foot*. 200pp. Heinemann. £2.10s.

Mr. Rhys Davies' "autobiographical beginning" extends from his first sight of what he has always found an intensely vital world in 1903 to a few years after the death of D. H. Lawrence in 1930. He was born at Clydach Vale, near the fabled Tonsypany in the legendary Rhondda, in a positively folklore era of religious ebullience and industrial strife, and it is to Clydach, "region of rainy mountain winds, tears, hunger, marches, bigger unemployment figures, and much else" that we find him returning at the beginning's end. In between, by valley standards, he had travelled far and seen much. Not only Cardiff, "well-stocked with pale English people," and just London, well-stocked with dark Welsh people, but France where he wore a beret and expatriates, and Germany where the fashion notes were draped in the night clubs and brown shirts on the street. He had also visited many countries of the mind, and returned home that rare bird among the Welsh, a full-time professional author.

Mr. Davies has by now written fifteen novels and ten collections of short stories, together with some non-fictional musings on his native land. By short story writers he has long been considered one of the best in the business. He began authorship early. The novel *The Withered Root* and the stories of *Songs of Songs* were published when he was twenty-four. He sees most of the period covered by his first instalment of autobiography as a time of exploration and

experiment, in living as in writing. But when he winged back home to the "adorable" nest of Royal Stones, Clydach Vale, with *The Things Men Do* in print and *Indolence* blues in mind, his apprentice years were over.

*Print of a Hare's Foot* comes very much from the hand of a teller of short stories. Not least so in arrangement. It consists of two parts, the first conducting to a valleys' glory of spats and malice came at the age of eighteen, the second by way of London with its literary and non-literary acquaintance, France with D. H. Lawrence and Germany with H. E. Bates, to Caerphilly cheese and the hair shirts of home. Each part consists of eight chapters, with evocative titles like "Flannel Shirt" (worse than hair any day), "Esther", and "The Odyssey" (young Davies's reading of books) in Part One; and "Blue Coast", "The Bandal Phoenix" (D. H. Lawrence, with Frieda), and "One or Two Bloomsbury Ornaments" in Part Two. The book is beautifully organized and all its parts are under control.

Sometimes a short story is explicit: the maid Esther's zealous recollection of witchcraft, or the retold story of Dr. Price of Llantrisant, who loved women, detested marriage, adored druids, defeated lawyers, defied ironmasters, christened two of his children Iesu Grist (Jesus Christ) and Countess of Glamorgan, and cremated Iesu Grist not once (and once appeared excessive to his contemporaries), but twice, thus demonstrating the rights of the individual and properly finishing off the job. Sometimes a character imposes himself on a chapter and unifies it, like Caerphilly

lane, the cheese-eater, who got himself sent out of the dale quite into the Army, out of the Army into desertion, out of desertion into the Reserve, and out of the Reserve into the War, and "did not return from battle". Also the writing is what we expect from Mr. Davies, precise, elegant, lively and sensuous, the voice of a trained and lyrical South Wales tenor. In the opening couple of paragraphs we have heard a cantillation running fuscious as the juice of a dark plum; "observed an amiable housewife in full bloom with a pot-of-begonias chest"; entered Caerphilly, once "the cows' capital of Wales"; and still "prosperously laetic"; and encountered a market stallholder talking "in waterfall Welsh" to a lady with a coiffured poule. The phrase-making holds good right through to Augustus John, "a battered Welsh castle of a man", or the pleasing young woman in a hobbie skirt who reaped the author's virginity on Portland sands, then held his hand and said, "I knew you in Ancient Egypt"; adding that her husband was a sailor, that he too believed in reincarnation, and that young Davies might like to meet him next time his ship docked at Cardiff.

Young Davies did not so like. Yet this would have been an idiosyncrasy worthy of a boy who gave up Chapel for Church, and denied himself the balm of song for no better reason than that he had a tuneless voice. Still he managed to get his nose broken in a stone-light (the bloody epic of valley stone-lights still awaits its destined Homer), and became as dedicated a viewer of laid-out corpses in front

partours as the Rhondda has ever known.

The shift of emphasis in Part Two is well managed. After all it was the same Rhys Davies in Berlin as in Clydach, observant, cool, tolerant, and self-managing, the incipient professional stepping light as a hare. The main literary reminiscence is of Lawrence, sympathetically but sharply portrayed. Some of this will be known from his appearance in *Horizon* long ago, but it reads fresh and true as ever.

Finally, the autobiographical stance. Mr. Davies, especially in Part One, has sought to view himself with no more and no less passion than the other characters of his story. This is not plain evasion but, one judges, a matter of temperament and choice. His performance throughout, as doer and recorder, is notably good-tempered. His feelings run highest in respect of Lawrence. Otherwise the appreciator, the taster, the humorist, is never far away. "I wanted to starve and suffer" is not

## Variations on a theme

A. J. P. TAYLOR, ROBERT RHODES JAMES, J. H. PLUMB, BASIL LIDDELL HART AND ANTHONY STORR: *Churchill: Four Faces and the Man*. 252pp. Allen Lane The Penguin Press. 30s.

First published in the United States as *Churchill Revised*, this book has been given a much more salable title for its British appearance. For there is no spirit of modern revisionism evident in the judgments here set down: all is conventional degree, expected and, to a considerable degree, sensible. The five essays are none the worse for that and they gain from frequent passages of lively, even sprightly, writing. For those who look for novelty there is much satisfaction to be found in the paradoxical way in which these five variations on a single theme strike counter to the expected pattern. The iconoclastic Taylor evinces himself a warm, even a sentimental, admirer — and also a far better (though not infallible) exponent of Churchill's strategic ideas than the great military panjandrum Liddell Hart; the party-political expert takes a deeply critical attitude to one who led the Tory party for fifteen years; most surprisingly of all, to one who knew Churchill's aversion to psychiatry, the chapter by Anthony Storr on "The Man" is both reasonable and cogent.

Mr. A. J. P. Taylor has chosen, or been allotted, the chapter-heading "The Statesman". He loyally proclaims that this was precisely what Churchill was, as opposed to a mere politician. He seems, however, to be moved, much to his credit, by an affection which goes against the grain of his nature — his description of Churchill as "endearing and even admirable" reveals the conflict — rather than by calculation; for when he comes down to details he finds most of his judgments and decisions highly questionable. Mr. Rhodes James, whose title is "The Politician", plainly thinks that that is an accurate description, with the important qualification that he was a bad and blundering politician. Throughout the 1930s he was busily engaged in destroying himself as a political force and until rescued by the war he had become a cypher in the House of Commons, almost bereft of supporters and carefully shunned even by those who followed Eden in opposing Chamberlain.

Professor Plumb on "The Historian" produces the most conventional of the essays, accusing Churchill of too much following of convention. Sir Basil Liddell Hart on "The Military Strategist" indulges in a good deal of special pleading along with a good deal of justificatory autobiography. He begins his summing up with a conventional tribute to "a wonderful man"; but his conclusion is that Churchill, though he had every advantage including the advice of Sir Basil himself, was a failure both as a strategist and a statesman. He is on surer ground, supported also by Mr. Rhodes James, in accusing Churchill, as Secretary of State, of

here the poignant sentence it would be for many artists, "I took a reading book beyond my station of life" is a comic rather than a profound statement on what Zola, Flaubert, and the like can do to add events in the world's Clydach Vale. And when he touches on the past and reading issues of the time tells of, the note is of sympathy, awareness rather than incoherence.

He appears even in recollection stand somewhat outside the gripping death-throes of Nonconformity, the weakening but still powerful hold, both celebrant and of the chapels and their attendant institutions, the embittered drive for a living wage, the belief in the ledge and the passion for education, the great rivers of political dog that reared and roared and poured through each valley. Conversely, eye is unfailing for the moody peacocks of song, the actor in the pulpit, the rioter with a raised hand clasped to his bosom, the night collier tubbing before the kitchen

upon an unimpeccable reader. For the connoisseur of opening paragraphs, this one had a sovereign dryness.

On March 5th Mrs. Datchman, a middle-class widow, married her eldest daughter, Dolly, who was twenty-three years old, to the Hon. Owen Bigham. He was eight years older than she was, and in the Diplomatic Service.

An opening in the Austen tradition, one could say: age, rank, status, occupation, time of year all were plotted with a concision worthy of the Code Napoleon. By the end of the book 115 dwarf pages later Dolly was married, the guests had dispersed, a selected squire had been through some stormy if inconclusive emotions, and servants and retainers had paid the homage to matrimony still customary at that date. Much of what happened could have been put, unaltered, on the stage. Miss Strachey had an ear for dialogue that was both exact and musical and a wonderful sense of comic timing. Nothing was attempted that was not

## Confession

CATHERINE COOKSON: *Our Lady*. 238pp. Macdonald. 25s.

Even for novelists, as for those expert in handling human feelings, autobiography must be largely fiction. How can all that emotion recollected in maturity be relived in its original terms? Yet every effort to tell the truth as strenuous as Catherine Cookson's earns our respect, and in the case a degree of surprise and embarrassment go with it. This is the not so much of the frankness of the revelations — a Guide can expose herself more in a blind half-sentence than this writer achieves in a whole frenzied page — as of their intensity.

Was such a burning confession really necessary? She was always, her family was crippled by her mother drunk. Most writers would take such facts of life in their stride. But Miss Cookson's aims are very bold. One is to show their effect on a sensitive child in a more socially inhibited age, and for her these shames were real enough to shake her nerves and come near to wrecking her physical health. The torments, visits, under the eye of neighbours, the pawnshop or to collect the debt, the treadmill of domestic labour, she needs the memory.

The second aim is to present a kind of memorial portrait of her mother, the Kate of the title, a figure of maddening tyranny and love-maniacism. Souped-up revenge-melodrama. Soaped-up revenge-melodrama. It is so common nowadays that it is worth being reminded that the real sufferers were seldom quite defeated by life: it is remarkable how often this struggling Northern family could laugh. In spite of some rugged stylistic puzzles like "it was me granddaddy who was the instigator of me chattering school", the writing is vivid and strives, constantly for accuracy through all the passion. Sentimentality is carefully avoided.

## REPUTATIONS: 8

### JULIA STRACHEY BY JOHN RUSSELL

From 'a brief whizz through coloured airs' to 'seasick and obsessional flounderings'



NINETEEN THIRTY-TWO was a good year for the English novel. New books by near-beginners included *Fennelberg* by Anthony

and *The Memorial* by Christopher Isherwood, and *To the Black Mischief* and *Almond* by Evelyn Waugh. *My Boy New World* looked like a book for ever, and there was recovered when he took over the Prime Ministry.

The surprise of the book, however, is the psychoanalytic study by Anthony Storr. He has been noted for not knowing that "Black Dog" is a name for depression, or that the nickname usage and not a phrase of Churchill's; in fact, the tag of whom it was known that one slip apart, he is modestly but rationally persuasive. He has been noted for not knowing that "Black Dog" is a name for depression, or that the nickname usage and not a phrase of Churchill's; in fact, the tag of whom it was known that one slip apart, he is modestly but rationally persuasive.

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done; and if nothing was done that was deedy, symbolical, self-consciously "significant" well, that also served to place the little book, and in a tradition not to be despised: that of Ada Lovelace, for one.

Miss Strachey's touch was conspicuously sure and easy with people of all ages and conditions. She could not describe a vase of flowers without making it quite unlike any other vase that we had read about. She had the ability to look, closely and without prior commitment to formula from stock, and this came out very strongly in the lesser mishaps of which every wedding day has its share. Here, for example, is Joseph, the rejected suitor, in a fit of the giggles:

The young man, apparently unaware that the whole table was watching him, kept on shaking his bowed head hysterically, as if flies were bothering his ears; kept hitting his palms softly against the sides of his chair, quivered from head to foot, and bounced up and down on his seat all the time as

though riding in a jolting taxi. All this in silence, except for the quick bursts of cat's sneering.

A talent for detached observation does not, of course, make a novelist, though it certainly makes novels more agreeable to read. Feeling and the organization of feeling matter more. In *Cheerful Weather for the Wedding* Miss Strachey takes many of her situations from where Marivaux took his: the conventions of the day. Not the thing seen, but the angle of vision, is what marks it out. But there are moments which contradict this.

One relates to a dinner-party in former times at which Joseph had indirectly revealed the strength of his feelings:

There had been a discussion about a certain kind of crackly biscuit made with treacle, and looking like stiff brown lace, called a "jumbly". "What, never tasted a jumbly?" Joseph beside her had said, quite suddenly, peering in under his large summer hat. "But you must taste a jumbly! You would adore

them!" But the point was, that through his face, and most especially his eyes, Joseph's whole being had unmoored, plainly, and with a violent fervour, not "You would adore them", but "I adore you".

Another such moment is the monologue of Mrs. Whitstable, the organization of feeling matter more. In *Cheerful Weather for the Wedding* Miss Strachey takes many of her situations from where Marivaux took his: the conventions of the day. Not the thing seen, but the angle of vision, is what marks it out. But there are moments which contradict this.

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## Diplomat and connoisseur

BRIAN FOTHERGILL: *Sir William Hamilton: Envoy Extraordinary*. 459pp. Faber and Faber. £3.3s.

No one of his kind, not even Thomas Hope, the neo-classicist, better deserved study than Sir William Hamilton. Within the past year, Hope has found a good biographer: so now has Hamilton. "This morning", he wrote on April 3, 1801,

Mr. Thomas Hope came to me and having offered the round sum of four thousand pound down for my whole collection of vases for which I had asked £5,000, finding that I could get no more, and considering trouble, risk, and then a little vanity in the collection being kept entire which I made with such pains, I struck with him.

Thus, towards the very end of Hamilton's life, did these two virtuosos come together, to mutual advantage and, one trusts, with mutual respect.

As Mr. Fothergill remarks, to do proper justice to Hamilton would require a series of specialists, each aiming at a detailed monograph. For he was at one time or another, and often simultaneously, soldier, M.P., diplomat, art historian, patron and collector, musician, volcanologist,

gardener and hindowner. That he became the husband of the fair Emma and the friend of her lover, Nelson, gave him an incidental notoriety for which he had steered himself even before he was united with his beauty. It is irrelevant to his personal achievement, which was considerable, and even to his character. Hamilton became hardened to sniggers, if never quite indifferent to them.

There are signs that Hamilton was infertile. The only child that he and his first wife were closely concerned with, of whom practically nothing is known, was apparently adopted. Emma's daughter Horatia was undoubtedly sired by Nelson; but if he left no children, Hamilton was, in mind, intensely and enduringly creative over a wide field. His passion for painting extended from the fashionables of the Italian Renaissance to promising contemporaries; his knowledge of classical antiquities was remarkable, and resulted in a noble series of volumes published at Naples, the first of them soon after his arrival as British Minister in 1764, and the second towards the end of his long spell as the doyen among

diplomats at the Court of the King of the Two Sicilies.

Still more personally, he himself composed admirable accounts of volcanic eruptions at Vesuvius and Etna. These were originally addressed as letters to the Royal Society, of which Hamilton was a Fellow, and they also achieved book form. In fact, the two volumes, *Compi Phlegraei* (1776), with a later Supplement, are monuments of sumptuous book production, and one of Mr. Fothergill's few omissions is any reference to the splendid and valuable Italian reissue of this work (the plates worthy of Fabris's originals) which was noticed at length in these columns some six years ago. The British Museum, to whose Department of Classical Antiquities Hamilton contributed so much, has in its library notable proofs of the versatility of this benefactor.

What was that secret in Hamilton's nature which so much attracted every intelligent person he came into contact with, from the critical Goethe, through the countless and often boring English visitors to whom he had to pay some attention in Naples, to the dynamic Nelson? Mr. Fothergill sees him as

a man of the Enlightenment. He stood for those virtues of tolerance and urbanity combined with a sense of discipline, order, and proportion which depend for their existence upon a tranquil state of society.

His tragedy was that his whole way of life, both as diplomat and connoisseur, became disrupted by the effects of the French Revolution in Italy. It brought him little but misadventure and near-disaster, including the loss of some of his most cherished treasures.

"My study of antiquities", wrote Hamilton to his second wife,

has kept me in constant thought of the perpetual fluctuation of everything. The whole art is, really, to live all the days of our life, and not, with anxious care, disturb the sweetest hour that life affords, which is the present.

This was an Horatian view of things, neatly put. Hamilton reached it by reason and experience; Emma by instinct. His life can scarcely fail to attract those who see in the many gracious elements of the eighteenth century one of the peaks of civilization. Today they will not discount, as did Hamilton and most of his class, the hardships, even miseries, upon which some part of that graciousness depended.

## The Tragic Protest

David Anderson

David Anderson here studies a wide range of literature: the writings of Sartre, Camus, James Baldwin, Kafka, William Golding and others, including an impressive chapter on African literature. The interpretation of modern literature by Christians is an activity which is viewed with some suspicion, but David Anderson is well aware of the problems and the book is a sensitive and penetrating criticism. 35s net

## The Modern Schism

Martin E Marty

Dr Marty traces, by means of an historical study, three different types of secularization, all of which together make up the 'modern schism': in Britain, America and on the Continent. The challenge to religion has not abated. What does this mean for society? In his thought-provoking study, Dr Marty gives much relevant help towards finding an answer. 30s net

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## Periodical points

*The Library*. Edited by R. A. Sayers. Fifth Series. Volume XXIII, No. 4 (December, 1968). Oxford University Press, 12s. 6d.

*The Book Collector*. Edited by Nicolas Barker. Volume XVII, No. 4 (Winter, 1968). The Collector, 10s.

*The Private Library*. Edited by Roderick Cave and Geoffrey Wadkinson. Second series. Volume 1, No. 3 (Autumn, 1968). Private Libraries Association. E. J. DAVIES: *A Checklist of English Translations of Erasmus to 1700*, 40pp. A. B. EDMON: *Donors of Books to St. Augustine's Abbey, Canterbury*, 46pp. Oxford Bibliographical Society, 15s. each. *The Guildhall Miscellany*, Volume 11, No. 10 (October, 1968).

In recent years *The Library* has published a number of early inventories of books with an attempt to identify the titles they list, a scholarly exercise in which the author's pertinacity often conveys little excitement to the reader. Mr. Walter Oakeshott's "Sir Walter Raleigh's Library" in the present number is an exception to this rule, as might be expected both from the author and his subject. The surviving list of more than 500 volumes in English, French, Spanish, Italian, and Latin seems to be an inventory of the books Raleigh had in the Tower of London during his second imprisonment of 1603-16, and Mr. Oakeshott is able to relate a number of them to his *History of the World*, published in 1614. The identification of the many brief and obscure titles is remarkably complete, and must conceal endless labour and ingenuity. So far, surprisingly few of Raleigh's own copies have been identified; one hopes that the publication of this list may lead to more discoveries.

Professor G. T. Tanselle has recently produced a formidable series of articles, dealing with aspects of bibliographical analysis and the proper way in which the results should be recorded; his subject here is "The Use of Type Damage as Evidence in Bibliographical Description". Type damage has chiefly been studied in two main contexts: the identification of compositors and working methods in early seventeenth-century books, and the gradual deterioration of type or plates in nineteenth and twentieth-century books printed in numerous impressions. Professor Tanselle asks a number of pertinent questions about the first group and produces a very well-reasoned account of the techniques to be used in studying the second, but his proposals for recording the results in a descriptive bibliography are less dogmatic than we have come to expect from him. The problems of what particulars a descriptive bibliography should include, and how much detailed analysis is the task of the textual critic rather than the bibliographer, become increasingly difficult to resolve, and Professor Tanselle seems to be afflicted with the doubts that are current, while still making such wide claims as that "any descriptive bibliography should be, in effect, a partial history of printing".

The winter number of *The Book Collector* contains an important group of articles. Sir Geoffrey Keynes in "Blake's Little Tom the Sailor" tells the story of the printing of Hayley's broadside soon after Blake's move to Felpham, and describes the eight surviving copies; but the most interesting part is the his-

tory of the facsimile produced by Sir Emery Walker in 1886, and the five different papers on which it was printed. Professor George Whalley, who is editing Coleridge's *Marginalia* for the new edition of his collected works, publishes a list of 135 books known to be annotated by Coleridge which cannot now be traced. Miss Frances M. Thomson discusses a collection of nearly 1,000 Newcastle woodblocks, mainly of the nineteenth century, which have been deposited on permanent loan in the Newcastle University Library by the successors of Andrew Reid, the nineteenth-century printer.

Fourteen reproductions give some idea of the variety of material included in the collection; the crude early cuts intended for chap-books and children's books are perhaps of most interest, but there are some fine cuts by followers of Bewick. Finally, Mr. Carey S. Bliss, in "A much-travelled Association: Copy of Calvin's *Institutes*", records the fortunate acquisition by the Huntington Library of a copy which belonged to Increase Mather and traces its travels to and fro across the Atlantic. The regular features include the publication by Miss H. M. Nixon of an Oxford binding by Roger Birtlett, and a useful review by the editor of six recent studies of sixteenth-century typography. The unhappy news that the cost of the journal will now rise from ten to fifteen shillings a number is put into perspective by the reminder that its price has been stable for seven years; and one must hope that subscribers who have benefited by its scholarship and style will continue to support it.

The most substantial contribution to the Autumn number of *The Private Library* is a list of the publications of the Typographical Society of Newcastle upon Tyne by Mr. I. A. Leake. The society was responsible for a series of well-printed pieces for members (and sometimes for the public as well) from 1817 onwards, but since the society's name rarely appears and its officers seem to have suffered from alternate enthusiasm and lethargy, a proper list of its publications is hard to compile. Mr. Leake has scarcely solved the problem; his list seems to be entirely based on earlier authorities, and only adds one item to the list given in Bohn's edition of Lowndes's *Bibliographer's Manual* a hundred years ago. It appears that he has seen copies of many of the books, but nowhere records which, or where they may be found, though there are important collections in Newcastle and the British Museum; this is the more regrettable since one would like

## Information, please

Atlantis: whereabouts of Russian eighteenth-century printed atlases in British private and public collections, for catalogue.

J. S. G. Simmons, Taylor Institution, Oxford, OX1 3NA.

General Sir George de Laoy Evans (1787-1870), soldier, politician and public figure: any information and letters, &c.

Geoffrey and Marigold Best, Department of History, University of Edinburgh, 50 George Square, Edinburgh 8.

Alexander William Kinglake (1809-1891): any letters or papers relating to his life and work.

Peter Clark, c/o Personnel Department, The British Council, 65 Davis Street, London, W.1.

Sir Frederick Leighton English painter (1830-1896): any information.

C. W. Milten, 17 Brookfield Park, London, N.W.5.

Phyllis Loll: any material or sources not widely known, for a study.

Lesley Blanch, 32 Avenue Mozart, Paris 16e.

Gustav Simonson, M.D., collector of

to know if and where example, survive of the frequent special copies such as "A White India, I pink India, 2 light red" of the *Reply to Lord Byron's Lure* there well. There are also articles on book illustration by Mr. Rigby Graham and Count Potocki, as well as a brief life of Gabriel Naudé by Mr. Anthony Brown.

The two latest "Occasional Publications" of the Oxford Bibliographical Society, like their predecessors, are printed on good paper from electric typewriter originals.

Mr. Devereux's *Checklist of English Translations of Erasmus to 1700* is published in the hope "that it may bring to light further information for use in the revision of the fully detailed bibliography, which I hope to publish in the future". This sort of work-in-progress publication may certainly be valuable, but most of the entries are so brief and lacking in bibliographical detail that it is hard to see how it will help either the author or other users. To record two hitherto undifferentiated Berthelet editions, but to give no information by which they may be distinguished from one another or from any other unrecorded edition that may exist, is surely irresponsible. A more intelligent use of space would at least have allowed the addition of collation and pagination to each entry without increasing the size of the pamphlet. Mr. Emden's *Donors of Books to St. Augustine's Abbey, Canterbury* is a supplement to the manuscript catalogue published by Mr. R. James in 1903, where he claimed that to most of the named donors "it is impossible to assign a precise date". By means of an exhaustive study of contemporary records Mr. Emden has successfully challenged this view and identified 150 donors, leaving some ninety still in obscurity. This may well be considered a triumph.

Finally one must note that *The Guildhall Miscellany* contains another admirable compilation from the pen of Miss K. I. Garrett, "Calamities, Wonders, and Topics of the Town, 1603-1902: some aspects of popular taste as reflected in a list of items in Guildhall Library". Among portents, and patent medicines her main theme is murder, the pillory, and the gallows; and one wishes that libraries would sometimes list such devoted workers stray outside their own collections. How useful to students of London history would be a union catalogue of the *Sessions Papers* and the *Ordinary of Newgate's Accidents*, supplemented by such of the accounts and dying speeches of criminals as survive in the libraries of the world, and provided with proper indexes!

materials on Junius: any information.

Francesco Cordasco, 6606 Jackson Street, West New York, New Jersey 07093, U.S.A.

Lady Hoare, English correspondent of Paul Léautaud (1872-1956), French essayist and journalist: any information, including her identity and whereabouts of their correspondence.

James Harding, 3 Montagen Square, London, W.1.

Ode, written on the occasion of the sinking of the Titanic in 1912 by Ronald Campbell Macfie and published in *The Literary Monthly*: any information.

L. H. Boorman, 16 Caesar's Walk, Mitcham, Surrey, CR4 4LE.

Oxford Playhouse: programmes, press cuttings, or any relevant material from 1923 to 1956, for a history.

Elizabeth Sweeting, Oxford Playhouse, Beaumont Street, Oxford.

Paranormal phenomena: any personal experiences of reincarnation, retrocognition, precognition, "out-of-the-body" journeys, apparitions, &c.

John Burdett, 3 Horbury Mews, London, W.1.

Arthur Wine Plueto (1835-1934): whereabouts of manuscripts, letters and papers, especially in private hands.

J. P. Wearing, Department of English, University College of Swansea, Singleton Park, Swansea.

Woodcut, ornament (30 by 51cm.) depicting central female head with elaborate floral crown, the sprays serving as a shade for two cherubs, used in *Belmont of London* (1608): other occurrences or name of printer who used it.

Ian M. F. Masters, 57B Wickham Road, Beckenham, Kent.

## Child's play

B. M. Foss (Editor): *Determinants of Infant Behaviour: IV*, 304pp. Methuen, £3 10s.

This fourth volume in a series of reported interdisciplinary study groups appears four years after the original meeting took place, which perhaps has something to do with a feeling of anti-climax as what has seemed a magnificent series comes to an end. Contents, style and participants remain much the same as in previous volumes, the reference points being Piaget, Bowlby, and the ethologists; the underlying theme, the mother-infant bond and its disruption by separation; and the method of study, whether of animal or human infants, one of sophisticated observation. Six animal studies make up Part One: the rhesus monkey, the macaque, the laboratory rat, and the hamster were studied under experimental conditions, and an interesting paper by David Hamburg summarizes the observations of apes in their natural surroundings.

Part Two consists of seven papers on human infancy. Mary Ainsworth and Barbara Wittig studied the reactions of eleven-month-olds to being briefly left with a stranger, and relate them to the children's attachment to their mothers; Harriet Rheingold carried out a series of complex recordings of the behaviour of ten-month-old babies on being put in a strange environment. Together they reinforce the common-sense assumption that the mother's presence enables the infant to tolerate unfamiliarity or stress, but distress on separation was not found to be a criterion of the warmth and strength of attachment. A study of response to strangers by George Morgan and Henry Ricciuti also focuses on the young child's reactions to the unfamiliar. "Stranger anxiety" was found to be rare during the first year, contrary to the belief that it reaches a peak at around the age of eight months. For the persevering Hava and Jacob Giewirtz contribute another heavily jargon-ridden account of behaviour differences in four Israeli environments. A brief but disquieting paper by Thérèse Decarie gives preliminary findings on the mental and emotional development of the thalidomide child.

Perhaps the most interesting papers in this section are those by Peter Wolff and Louise Sander. Dr. Wolff continues his "natural history" of infancy with a paper on crying and vocalizing during the first six months. It sounds extremely dull, is in fact fascinating, and knocks another hole in the theory that the human baby does not start to be an individual for several months after birth. Dr. Sander's paper makes this even more explicit in the case-histories of three mother-child pairs which are sandwiched between some ponderous theorizing. Case material of this kind has been presented before

down on occasions in masses of figures and records, but when he fights his way through to the heart of the matter, his book becomes indeed a joy to read. Mr. Peebles is right to stop on the safe side of the cheap, "inside-story" type of sensational writing, yet he could perhaps have filled in the outline of Woolley's aloof, imposing personality with a little more detail. Nevertheless, a book of distinction and discrimination, and blessed with that lightness of touch so necessary to biographies of this kind.

There are some imaginative recipes and a useful appendix on labour-saving methods, but a book so clearly intended to lie beside the cooker could surely have been printed and bound in materials a little less liable to absorb fingermarks and splashes.

*Austrian Cookery for You* is clearly intended for bedside reading; there would simply be no time for its gossip and moral precepts in the kitchen. For those who enjoy schnitzels and strudels, rich tortes and noodles, it gives the Austrian method in a clear and practical manner, so it is wiser to treat it as a kitchen book and skip the coy preambles. Too many cooks might otherwise cast it aside unused, when battered by the author's rhetorical questions and her forests of exclamation marks.

*Gourmet in the Galley* is a book of 600 recipes for holiday cooks, in confined spaces and cooks, above all, at sea. It begins with practical chapters on equipment, how to avoid seasickness, how to shop in foreign ports, &c. It continues with a somewhat snobbish list of famous yachts, their owners and their not very imaginative specialities. Among the recipes, the fish ones are predictably good, and useful even to the landlubber, but the emphasis is rather on the gourmet than the galley, and a good many dishes seem over-elaborate for the confined spaces of many holiday situations, and hardly promise much of a holiday for the cook of the party.

Finally *Guernsey Gache* is a real curiosity: a gache, by the way, being a yeasty fruit loaf, not a culinary gaffe. This is a collection of dishes of the island called from nineteenth-century cook books and includes such oddities as Curate's Pudding, Artificial Asses Milk (made with gelatine and barley water) and a horrid description of how to deal with an octopus. Some of the recipes are in French, some in English. This collection's place is unlikely to add to the

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where it is as carefully observed as organized as this it can be very illuminating. Particularly good and interesting is the history of Noddy at five years "a passive, unassertive child". The sentence concluding the case is an epitaph to one pointing tree human being:

I think it is important to bring here that this mother loved her child was not out to destroy him as her child "to this day she refers to him as 'Ned'".

(Another ethical problem for research here. To thwart and deprive infant monkeys in order to see what distorted reactions they will develop is perhaps permissible; but to let *Chloris Harlowe*, *Charles Grandison* and *Dryden's Love*, as well as translations of *Les Misérables* and *The Memoirs of Miss Balfour* which were not by approval?)

Any disappointment felt that this concluding volume is not the result of a lack of interesting material (and since its first publication in 1965, though somewhat oddly a volume treatise on it running to 900 pages was included in the *Studies on Voltaire and the Eighteenth Century* series in 1965).

Perhaps we miss the recorded discussions following each paper which have been included in earlier volumes, and which seemed to link the participants. *Manon* has been reprinted with frequency during the past

years and is said to be the most frequently reprinted work in the history of French literature. Yet apart from the book has widened. As the edition of 1927 of *Myrie* contributor emphasizes the need for caution in drawing conclusions, animal studies are seen as a dilemma profoundly among themselves.

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## Towards the permissive society

M. Sgard: *Préface romancière*. Paris: José Corti, 68fr.

Préface's reputation as a novelist has been built up since 1961 in spite of the fact that 95 per cent of his work is completely out of print and only obtainable at the best libraries. M. Sgard is undeterred; his thesis is a very thorough and intelligent attempt to deal with the whole of Préface's fiction, or rather to deal with it as a whole.

The approach is interesting: he concentrates on two aspects in particular: the substantial part played by personal experience in the novels, and their importance as a picture of French society at a critical moment in its history. In his opinion the two are intimately connected. It was because Préface was a man of conflicts and contradictions that he was especially well qualified to reflect the conflicts and contradictions of society: "It was in himself that he felt and observed the great moral and intellectual conflicts of his time."

It was largely a matter of education. He would not have experienced the contradictions of his age with such violence, we are told, if his education had not marked him for life. If he had not always been at odds with his masters and with a family firmly anchored in tradition.

Each of the novels presents us, in one way or another, with a monarchy on the verge of collapse and a divided family. Préface's novels belong to two worlds, the ancient Catholic, classical, hierarchical world, and a contemporary world which was libertine, individualist, sentimental.

According to M. Sgard the double set of conflicts and contradictions was responsible, paradoxically, for the unity of the work.

From the first book of *Mémoires d'un homme de condition* to the last, *Le Monde Moral*, which are separated by thirty years, the same themes, the

same problems reappear to such an extent that we see family and devotion, a sort of *conscience humaine* before its time.

One is tempted to put it in the form of a syllogism. Préface's fiction is remarkable for its unity and closely related to personal experience; but Préface was a divided personality; therefore the unity of the work derives from the disunity of the person.

The analysis of the varying religious attitudes in the novels is of particular interest. They clearly reflect the vicissitudes of the novelist's own beliefs: *Cleveland*, we are told in the chapter on "La Quête Spirituelle", is a "religious work", but it turns out to be religious in the sense that it is "the long story of a failed conversion". For Préface was very much a man of his time in that while preserving the religious aura of his youth, he was feeling his way towards some form of undenominational and undogmatic faith. It is significant that the first narrator in all the novels besides being "un homme de qualité" or an "honnête homme" is usually a man of lukewarm faith and firm moral standards. M. Sgard puts it well:

What he sought in the course of his changing beliefs was an enlightened Christianity, the reconciliation of natural religion and the traditional order. That is something which should not be obscured by his rebellion against the monastic state which he had always abhorred. In 1760 he remained precisely the same person he had been in 1728: an unhappy monk, but at the same time a Christian moralist firmly attached to the progress of enlightenment.

It has been suggested that *Manon*'s popularity is due in part to extraliterary reasons. Some critics have regarded it with mixed feelings. Michelet tried to shrug it off as a *survêt de larmes*. Gide was more specific: "I should prefer," he said, "not to like it." His feelings would no doubt have been different if *Manon* had been a boy, but the mixed feelings are a tribute to Préface's

literary skill and betray a certain puritanism. The truth of the matter is that *Manon* reflects the hidden yearning in all of us, whatever our moral values, for what is now called "the permissive society". It is projected into the figure of the pious, young man and prospective knight of Malta who is seduced by the pick-up who whips off his pants and hauls him into bed at the first stop after the bolt from school. Although *Histoire d'une Grecque moderne* lacks the youthful effervescence of *Manon*, it is in some ways a more balanced and mature work of art. It, too, has an extra-literary appeal which is directed to a smaller and more sophisticated audience: the attraction of the young girl for the cultivated man of ripe years. It also has an aura of the brothel about it. *Manon* goes on sale from time to time—in his film *Clouzot* turned up the story by inserting a chance meeting between Des Grieux and *Manon* in a brothel where she happened to be working—while Théophraste, the ex-brothel girl, adopts a high moral attitude which makes her even more of a temptation to her rescuer.

Although the literary qualities of Préface as a novelist are not in doubt and the unavailability of most of his work a scandal, M. Sgard's enthusiasm carries him too far when he claims that he is "the founder of the modern novel" on the ground that in his hands the novel becomes "the story of an interior experience, the meeting point of reverie and reality". Préface is modern only in the sense that he put more of his personal experience into his works than his predecessors and described a society which is closer to our own than theirs. The narrator telling the story in the first person no doubt allowed a better view of his feelings, but there is nothing particularly modern about the general method of presentation which is pure eighteenth-century narrative style and becomes confusing on occasion as when, in *Le Monde moral*, we get three-tier narration.

of five centuries. The author is Reader in Tudor History at Exeter University.

**Literature and Literary Criticism**

Cox, J. STEVENS (Editor). *Two Dorset Ballads, c. 1700*. 77p. The Toucan Press, St. Peter Port, Guernsey, 12s. 6d.

Mr. Stevens Cox's interest in Dorset does not stop at Hardyana but embraces a collection of original and little-known broadside ballads, two of which he now reprints in a quarto leaflet. These ballads, sold habitually to the public for 1d., were supposed to provide "stories and gossip" and sometimes true events, though their immediate news value seems to have been small. *The Unnatural Father* and *The Dovesdale Garland*, or *The Beggar's Wedding* are earnest and orthodox moral tales showing how the cruel and iniquitous are paid out while the unjustly treated virtuous prosper and repay good for evil. In the roughness of metres and rhymes these anonymous ballads go straight to their tale and enforce their lesson with a certain coarseness.

WORDSWORTH, WILLIAM. *The Prelude, Books I-IV*. Edited by P. M. Yarker. Routledge English Texts. Routledge and Kegan Paul, 16s. (Paperback, 9s. 6d.)

The one risk in presenting a partial text of a long poem is that the sixth-formers and undergraduates for whom it is intended may, if incurious, seek to explore no further in, as the editor puts it, "the development of Wordsworth's poetic sensibility". So far as it does so Mr. Yarker, using the 1850 finally revised text, has given it the full treatment as a section devoted especially to childhood and adolescence. His introduction discusses the youthful poet's evolving beliefs and philosophical ideas in a manner that is both exact and appealing. Further, he humanizes his central figure by relating, if not clarifying, the French love affair once so rigidly suppressed. For corroborat-

ing evidence to such an extent that we see family and devotion, a sort of *conscience humaine* before its time.

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It was largely a matter of education. He would not have experienced the contradictions of his age with such violence, we are told, if his education had not marked him for life. If he had not always been at odds with his masters and with a family firmly anchored in tradition.

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the poems *Thimble*, *Abey* and *Intimations of Immortality* are appended. Notes to *The Prelude* are copious; they include variant readings from the earlier texts and references that often serve to extend the horizon. Nothing here is cut and dried; the sense of an organic poem, growing and branching like a living plant, is present throughout. In fact, Mr. Yarker has given his students a real incentive to continue reading.

### Military History

*The Army in India. A Photographic Record 1850-1914.* Foreword by Field Marshal Sir Gerald Templer. Introduction by Field-Marshal Sir Claude Auchinleck. 192pp. Published in association with the National Army Museum by Hutchinson, £2 15s.

This remarkable collection of contemporary photographs, covering many sides of the activities of the Army in India between 1850 and 1914, is, we are told, only a sample of a vast hoard of material in the possession of the National Army Museum at Camberley, which is shortly to move to larger quarters in the grounds of the Royal Hospital at Chelsea. This museum was founded by Royal charter in 1900 to deal with the period between 1573, when the first Militia was formed, and 1914, from which year the Imperial War Museum takes over; already it has outgrown its original Sandhurst home. To judge from the present volume, much of this material is unique; no other country can match it. The photographs here reproduced and admirably annotated—fall into sections, covering many campaigns as well as regimental groups, individual portraits, husbands and wives, uniforms and equipment, and social activities. Perhaps the most delightful section deals with Army life "On Parade", which reveals a style of living which has long passed away. A rather unkind photograph, taken in Bombay about 1860, shows a heavily bearded and bewhiskered British officer reclining at ease

in a *paluki* (palanquin) carried by four servants, giving some last-minute instructions to an orderly. But is he, after all, a military man? He is not in uniform; the *topi* which he holds in one languid hand is of civilian pattern; and the orderly whom he is addressing appears to be a *chaprasi* (messenger) of the kind attached to a Secretariat. It would be interesting to know.

### Railways

*Blairmore, P. S. A. Couplings to the Khyber: The Story of the North Western Railway.* 320pp. New York: Abbott, David and Charles, £4 4s.

*Couplings to the Khyber* is a book which will delight the heart of every railway engineer. The general reader, who may be excused for skipping the more technical pages—Mr. Blairmore is a bridge engineer and rejoices in girders and cantilevers—will find a great deal to interest him. Not least in the many admirable photographs. The story which he tells illustrates, time after time, the triumph of engineering skill and perseverance over natural obstacles: the building of each of the many bridges whose construction he relates is a minor epic in itself. Nor does he fail to make clear the larger implications of the work to which he, and others like him, have devoted their lives: "No longer does the tribesman of the wild north-west have to go marauding to survive starvation. The railway was the agent of civilization". This claim is amply borne out by the condition of the Frontier today. The changes which Pakistan's liberal policy has wrought in that area have all been based, as Political Officers will generously admit, upon the system of communications which Mr. Blairmore and his colleagues have built up over the past century. The narrative, moreover, is not too austere to exclude many interesting incidents; the famous ambush of the Sikh-Kalka railway in 1942; the rat which caused a top-kill driver to overturn signals by creeping into a vacuum

brake pipe for warmth and thus derailed the crack Frontier Mail. This is a first-rate book, which will convince the most confirmed sceptic of the value of at least some of the things which the British rail achieved.

### Science

*Mountain, Edgar D. Geology of Southern Africa.* 249pp. YATES, J. H. *Spiders of Southern Africa.* 200pp. ISEMERDORF, R. M. *Snakes of Southern Africa.* 263pp. Books of Africa, 37s. 11d. each.

Two volumes concern respectively the geology and spiders of Southern Africa, an area defined by Professor Mountain as lying south of parallel 15° south, with maximum dimensions of 1,400 miles north-south and 2,400 miles east-west. The third book concerns the snakes of a wider area. The geological volume, written with great clarity for both scientists and laymen, describes authoritatively the interior plateau with the Karroo and Kalahari Basins, separated from the coastal regions by the Great Escarpment which cuts across a wide range of geological formations from Archaean to Cretaceous. Account follows of scenery, geological history and main. Mineralogy, which is the author's speciality, finds a particular place and the book concludes with an interesting economic survey.

Mr. Yates has written for the general reader and records careful field studies of a large number of spiders, their habits, venom, web construction and destruction. The author is a Scot who settled in Natal after the First World War and has since pursued his major interests of fishing and arachnology.

*Snakes of Africa* is a study of snakes over a wide area and includes the majority of African species. After discussing the myths and superstitions that have surrounded them, the author discusses their occurrence, distribution, food habits and the subsequent treatment. A classification with specific and ecological notes forms a major part of the book. Some of the uses of snakes are

perhaps surprising, whether as food (canned rattlesnakes), forming the wares of witch doctors, or serving as hair-restorer to the wives of Rajahs in Madras.

All three volumes are beautifully illustrated with sketches, photographs and colour plates of very high quality.

### Sports and Pastimes

*Thomson, A. A. Vintage Eleven.* 128pp. Pelham Books, 35s.

A. A. Thomson died, alas, before he had finished this book. His plan is to pick, and then comment on, the best teams that ever represented the various counties in the Championship, and the last three chapters, on the Warwickshire team of 1911, the Worcestershire team of 1964 and Yorkshire, *tout court*, are contributed by Mr. Denzil Batchelor.

One of the things wrong with present-day cricket (and there are many of them) is that too much is written about it—and that the writing itself is repetitive and undistinguished. A. A. Thomson was an amiable man with a amiable style, but there is nothing here that has not been said down a thousand times before; even the most fervent lover of Kent cricket must be tired by now of the pseudo-literary eulogies dedicated to the glorious Kent sides that flourished in the years before the First World War. It needs a major talent to do anything more along such lines, and the talent of A. A. Thomson, while never less than agreeable, was modest in both senses of that word.

### Travel and Topography

*Delderfield, Eric R. Introduction to Inn Signs.* 176pp. Newton Abbott: David and Charles, 30s.

English inn signs are an almost inexhaustible subject: this is the second book Mr. Delderfield himself has devoted to them. It is evidence that the art keeps abreast of the times: Winston Churchill and Sir Francis Chichester now have their inn signs as well as such earlier worthies as

Archbishop Langton, Camden the antiquary, or the once ubiquitous Marquis of Granby. Even television and space flight provide scope for the changing of the "White Hart" in Chelsea to the "Drug Store" seems a less happy innovation. As to the famous "Prospect of Whitley" at Wapping, a note here said to be taken from that of a former coating vessel, it might be noted that another and possibly more convincing explanation has been put forward. An entertaining miscellany, with illustrations and indexes.

*Shah, Sayed Idries. Destination Mecca.* 192pp. Octagon Press, 30s.

Like his father, Sardar Iqbal Ali Shah, Sayed Idries Shah has done much to explain the world of Islam to Westerners, and, in particular, to promote the study of Sufi philosophy among English-speaking people. He is a great traveller, with the knack of penetrating into places, and meeting personalities often entirely inaccessible to other writers. In the lively book, Sayed Idries tells a two-year period of travel and study, which he undertook some years ago—at a time, indeed, when King Farouk was still reigning in Egypt and Sayed Abdur-Rahman El Maghribi was still alive in the Sudan. His observation and his powers of description make this "personally observed" tour of the Middle East as exciting as a good novel, especially as the author's Afghan origins and distinguished lineage secured him access to quarters which no European traveller could hope to reach. Much of what he writes illuminates facets of permanent importance in the Middle East; and no one could read this book without carrying away a lasting impression of the vigour and vitality of Islamic culture, and of the many surprising manifestations of that culture in the Asian world of today.

The price of Peter F. Drucker's best *The Age of Discernment: Guidelines for Our Changing Society*, reviewed on p.617 of our issue of June 5, is £1 (Heinemann).

## VACANT APPOINTMENTS AND PUBLIC NOTICES, &c.

### Librarians

#### COUNTY BOROUGH OF BARNESLEY

**PUBLIC LIBRARIAN**  
Applications are invited from suitably qualified persons for the post of Public Librarian to the County Borough of Barnsley. The successful candidate will be responsible for the management of the public library service and for the development of the library system. The post is full-time and requires a minimum of five years' experience in a similar post. The salary is £1,200 per annum. Applications should be sent to the County Borough of Barnsley, 10, Market Street, Barnsley, S. Yorkshire, by 10.00 a.m. on 24th June 1969.

#### ROYAL COUNTY OF BERKSHIRE

**LIBRARIAN**  
Applications are invited for the post of Librarian to the Royal County of Berkshire. The successful candidate will be responsible for the management of the public library service and for the development of the library system. The post is full-time and requires a minimum of five years' experience in a similar post. The salary is £1,200 per annum. Applications should be sent to the Royal County of Berkshire, 10, Market Street, Reading, RG1 1AA, by 10.00 a.m. on 24th June 1969.

#### BOROUGH OF BRIDGWATER

**LIBRARIAN**  
Applications are invited for the post of Librarian to the Borough of Bridgwater. The successful candidate will be responsible for the management of the public library service and for the development of the library system. The post is full-time and requires a minimum of five years' experience in a similar post. The salary is £1,200 per annum. Applications should be sent to the Borough of Bridgwater, 10, Market Street, Bridgwater, Somerset, by 10.00 a.m. on 24th June 1969.

#### CHADDERTON URBAN DISTRICT COUNCIL

**LIBRARIAN**  
Applications are invited for the post of Librarian to the Chadderton Urban District Council. The successful candidate will be responsible for the management of the public library service and for the development of the library system. The post is full-time and requires a minimum of five years' experience in a similar post. The salary is £1,200 per annum. Applications should be sent to the Chadderton Urban District Council, 10, Market Street, Chadderton, Greater Manchester, by 10.00 a.m. on 24th June 1969.

#### CHELTENHAM LADIES' COLLEGE

**LIBRARIAN**  
Applications are invited for the post of Librarian to Cheltenham Ladies' College. The successful candidate will be responsible for the management of the public library service and for the development of the library system. The post is full-time and requires a minimum of five years' experience in a similar post. The salary is £1,200 per annum. Applications should be sent to Cheltenham Ladies' College, 10, Market Street, Cheltenham, Gloucestershire, by 10.00 a.m. on 24th June 1969.

### LIBRARIAN

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Applications are invited for the post of Librarian to the County Borough of Barnsley. The successful candidate will be responsible for the management of the public library service and for the development of the library system. The post is full-time and requires a minimum of five years' experience in a similar post. The salary is £1,200 per annum. Applications should be sent to the County Borough of Barnsley, 10, Market Street, Barnsley, S. Yorkshire, by 10.00 a.m. on 24th June 1969.

#### UNIVERSITY OF EXETER

**LIBRARIAN**  
Applications are invited for the post of Librarian to the University of Exeter. The successful candidate will be responsible for the management of the public library service and for the development of the library system. The post is full-time and requires a minimum of five years' experience in a similar post. The salary is £1,200 per annum. Applications should be sent to the University of Exeter, 10, Market Street, Exeter, Devon, by 10.00 a.m. on 24th June 1969.

#### BOROUGH OF EPOSON AND EVELL

**LIBRARIAN**  
Applications are invited for the post of Librarian to the Borough of Epsom and Ewell. The successful candidate will be responsible for the management of the public library service and for the development of the library system. The post is full-time and requires a minimum of five years' experience in a similar post. The salary is £1,200 per annum. Applications should be sent to the Borough of Epsom and Ewell, 10, Market Street, Epsom, Surrey, by 10.00 a.m. on 24th June 1969.

#### HUNTINGDON AND PETERBOROUGH

**LIBRARIAN**  
Applications are invited for the post of Librarian to the Huntingdon and Peterborough. The successful candidate will be responsible for the management of the public library service and for the development of the library system. The post is full-time and requires a minimum of five years' experience in a similar post. The salary is £1,200 per annum. Applications should be sent to the Huntingdon and Peterborough, 10, Market Street, Huntingdon, Cambridgeshire, by 10.00 a.m. on 24th June 1969.

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#### BOROUGH OF FAIRFAX

**LIBRARIAN**  
Applications are invited for the post of Librarian to the Borough of Fairfax. The successful candidate will be responsible for the management of the public library service and for the development of the library system. The post is full-time and requires a minimum of five years' experience in a similar post. The salary is £1,200 per annum. Applications should be sent to the Borough of Fairfax, 10, Market Street, Fairfax, Virginia, by 10.00 a.m. on 24th June 1969.

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### Librarians

#### MANCHESTER EDUCATION COMMITTEE

**LIBRARIAN**  
Applications are invited for the post of Librarian to the Manchester Education Committee. The successful candidate will be responsible for the management of the public library service and for the development of the library system. The post is full-time and requires a minimum of five years' experience in a similar post. The salary is £1,200 per annum. Applications should be sent to the Manchester Education Committee, 10, Market Street, Manchester, by 10.00 a.m. on 24th June 1969.

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## VACANT APPOINTMENTS AND PUBLIC NOTICES, &c.

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